NICEBREAKERS:

"Getting to Know You" Activities for Every Body

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ABOUT SANDIE

Sandie is a teacher and Associate Lecturer in the Preparatory and Enabling Unit at USC and has been a student in USC's Bachelor of Creative Industries (Serious Game Design). She is excited about the opportunities to engage students in learning via the use of games and other out-of-the-box classroom activities. Her PhD research investigates the potential for incorporating alternate reality games into learning in higher education. She has far too many cats for one household and is awfully fond of cheese.

ABOUT JESS

Jess is an award-winning game designer with a passion for accessibility and inclusion. She has worked and studied in the disability industry and run camps, activity programs and countless experiential and icebreaker games for children and young people experiencing disadvantage. Jess enjoys creating digital and non-digital games about ethical and social issues and enabling creators to actively and intentionally include all kinds of people. Her favourite colour is yellow and her favourite confectionary item to build a playground from is gingerbread.

CONTENTS

Contents

Contents

Contents

INTRODUCTION

Just the word can fill some people's hearts with dread. Icebreakers may be viewed as a fun and non-threatening way to meet a new cohort, or as an unavoidable event to be endured, rather than enjoyed. So why do we do them?

Icebreaker.

My personal view is that icebreakers are a method of creating a comfortable and welcoming classroom situation. As a student, I (Sandie) would have my pen and paper ready for the icebreaker, during which I would write down the names of my classmates and a couple of interesting facts about them. If an icebreaker wasn't held, I didn't have the confidence to approach my classmates and introduce myself. Therefore, as a teacher, I always try to give my students an early opportunity to get to know each other.

Jess, on the other hand, describes herself as a late convert to icebreakers. As a younger student, she grumbled and groaned and tried her hardest to avoid participating in the icebreaker. However, now that she creates her own, she has higher standards, and states that she enjoys a well-designed icebreaker, that is appropriate to and considerate of the audience.

So that's what *Nicebreakers* are designed to be – thoughtful, accessible icebreakers to help your students get to know their classmates in an inclusive, encouraging environment.

Introduction

The research tells us that icebreakers can help your students to make friends with each other and can relieve a tense situation by creating an unexpected and humorous divergence. Tinto (1997, p.599) asserts that "if academic and social involvement or integration is to occur, it must occur in the classroom". This academic and social integration, he contends, is one of the key factors that positively influence student persistence.

Furthermore, humour has been recognised as a way of relieving stress and easing communication between parties (Meyer 2000). Meyer (2000) also points out that incorporating humour into an icebreaker makes the teacher appear more approachable and likeable. He reminds us, however, that to unify, humour must involve laughing together, rather than laughing at a target.

This guide contains both simple and complex icebreakers games, supported by accessibility guidelines. To use it, check the quick reference guide on pages 17-21. Consider the purpose of your icebreaker (to learn names, to facilitate conversation, to assess prior knowledge, to facilitate a change of pace, or other purposes you may be undertaking), the amount of preparation you are happy to do, and any individual accessibility concerns that your students may have.

If you use one of the games in this guide, please consider writing to us with your feedback. We can use it to adapt and improve our games.

HOW TO USE THIS GUIDE

NAME: This is the **name of the icebreaker**.

SYMBOLS: These are **the symbols showing what the icebreaker requires the participants to do.** Please see the Accessibility Symbols section for explanation.

SOURCE: This is **where we found the icebreaker**. Some of them have been created specifically for this guide, others were created by students taking SGD100 Playcentric Game Design. We sourced some icebreakers online and adapted them to our purpose, and picked up some in our respective careers.

PREPARATION: This is **what and how much preparation is required**. The icebreakers are divided into simple games that require no preparation, games that require some minimal setup and equipment, and games that need some planning and materials. For each game, we make suggestions about the space and resources required.

PLAY: This section explains **how to run the icebreaker**. We also make suggestions regarding the appropriateness of the group in relation to size, age and subject matter. Sometimes we suggest variations to the games and provide feedback from people who have used the activity.

EDUCATIONAL GUIDELINES: These are some notes and recommendations for **how to use this icebreaker in a classroom setting**. These may include examples from our experience using these games in a classroom setting, how these games might impact a classroom atmosphere, or ways they can work with existing classroom situations.

ACCESSIBILITY GUIDELINES: These are some **further notes about accessibility for this specific icebreaker**. These will help make your facilitation inclusive of disabled folks, people with mental health conditions, queer and gender diverse folks and other people with additional access needs. There is a lot to consider when it comes to accessibility, so we have done some of the hard work for you. See the explanation of the Accessibility Symbols in the next section.

ACCESSIBILITY INFORMATION

ACCESSIBILITY SYMBOLS EXPLAINED

These symbols are used throughout *Nicebreakers* to **indicate what different icebreakers require participants to do**. They aim to include requirements commonly related to accessibility concerns for different people. This operates similarly to Meeple Like Us (2018, emphasis added) and their Board Game Accessibility Guidelines, who state that

"…we're perfectly qualified to talk about what a game asks people to do but **not at all qualified** to say what conditions would prevent people from doing it. We put that judgement squarely on the reader who will know much better than we do on the basis of their knowledge of themselves and their friends and family."

The symbols are all labelled as verbs. Swap in whatever the verb is for that symbol (talking, differentiating colour, hearing) where it says "whatever this symbol represents" below.

- If an icebreaker activity displays a symbol in full, this activity requires **whatever the symbol represents** as a **core part of its intended experience**.
- If an icebreaker activity displays a symbol with the lines on either side, this activity requires **whatever the symbol represents**, but it is **not part of the core intended experience** or is **able to be modified or removed entirely** from the activity.
- If an icebreaker activity displays a symbol with three faces below it, this activity requires **whatever the symbol represents**, but requires it in **teams** or may only require one person from a team to do whatever the symbol represents.
- If an icebreaker activity does not display a symbol, the activity **does not require whatever the symbol represents.**

These symbols are designed to **enable facilitators of icebreaker activities to clearly understand what each icebreaker game will ask of those who participate in it**. In combination with the accessibility guidelines, they are intended to give facilitators an understanding of what aspects of their icebreaker may present accessibility concerns for some participants.

They are not intended to tell people which icebreakers to use or not use, or to say certain icebreakers are better or worse than others. The judgment of whether the icebreaker in question should be used rests on the facilitator.

They are also not intended to ensure an accessible, inclusive icebreaker experience will be facilitated if a particular game is used. The responsibility of creating an accessible, inclusive and welcoming space rests on the facilitator as well. On the next page, there is a full version of each symbol and a short explanation of what they represent.

ACCESSIBILITY SYMBOLS IMAGES

INTERACT WITH ANOTHER PERSON

The game requires you to interact with at least one other person you may or may not know.

INTERACT WITH A GROUP OF PEOPLE

The game requires you to interact with a group of people you may or may not know.

PERFORM IN FRONT OF PEOPLE

The game requires you to perform an action in front of a group of people you may or may not know.

HEAR

The game requires you to use hearing.

COMMUNICATE VERBALLY

The game requires you to verbally communicate.

READING

The game requires you to read something.

SEE

The game requires you to use sight.

DIFFERENTIATE COLOUR

The game requires you to differentiate colours.

READING ALOUD

This game requires you to read aloud.

Accessibility Information

REMEMBERING

The game requires you to remember something or someone.

THINK LOGICALLY

The game requires you to think logically about something.

THINK ABSTRACTLY

The game requires you to think abstractly about something.

RESPOND IN A TIME LIMIT

The game requires you to respond or act in a certain time limit.

HANDWRITING

The game requires you to hand write or draw something.

MOVE ARM OR HAND

The game requires you to move your arms or hands in some way.

MOVE THROUGH SPACE

The game requires you to move through a room or space.

PHYSICAL TOUCH

The game requires you to make physical contact with another participant.

CHANGE PHYSICAL POSITION FREQUENTLY

The game requires you to change physical position frequently.

ACCESSIBILITY GUIDELINES

These are a set of guidelines to help you when conducting your next icebreaker game. It is not the goal of these guidelines to construct or facilitate the perfect icebreaker game which is fully accessible to all humans - that does not exist.

It is our goal to enable you to have knowledge of accessibility so that you can make intentional choices around icebreaker design and facilitation to suit your current and future participants' needs. It is this intentionality and awareness which Weiner (2015) identifies as crucial for icebreakers to be more meaningful, effective and inclusive. The guidelines are broken into categories below based around the components of an icebreaker game.

PHYSICAL SPACE

- Make sure the environment is clear of any obstacle which would limit movement in a wheelchair or via use of a walking frame
- Make sure the environment is well-lit
- Make sure the environment enables voices to be heard throughout the room
- Make sure the environment allows excessive noise to escape
- Make sure the space has a clearly accessible exit, and a safe, quiet space for participants who need to leave (see Emotional Safety)
- Often relevant to the following symbols

MOVEMENT AND PHYSICAL ACCESSIBILITY

- Allow participants to choose whether they stand, sit or position themselves another way during your icebreaker, and allow them to change this position. If there are specific physical actions required within your icebreaker, allow participants to choose an action physically comfortable for them to perform
- Make items the participants will handle (cards, props, writing equipment, etc.) of a reasonable size
- Often relevant to the following symbols

CONVEYING INSTRUCTIONS/PROCEDURES

- Use large, clear fonts for all written instructions
- Use expanded spacing between letters on printed materials so that it can be read more easily by people who have dyslexia
- Break instructions down into small steps using clear language and/or pictures
- Use high contrast, colour-blind friendly colours on all materials
- Use visual and audio cues to supplement each other during your icebreaker
- Often relevant to the following symbols

COMMUNICATION ACCESSIBILITY

- Facilitate the use of a variety of communication methods within your icebreaker game (Braille, sign language, verbal, written, picture/symbol-based, speech generating device, gestures, etc.)
- Provide interpreters where needed
- Use symbols or shapes to supplement colour differentiation to allow colour-blind individuals to participate
- Repeat what participants have said to the whole group if communication across the room is not possible
- Often relevant to the following symbols

COGNITIVE ACCESSIBILITY AND TIMING

- Provide name tags or other visual identifiers to aid with memory
- Provide alternatives to reading, writing and spelling requirements
- Be flexible with time limits for responses, and where possible avoid the use of icebreaker games which rely on reaction time
- Be mindful of the different speeds participants may engage with an instruction in your icebreaker game and provide support where needed
- Most often relevant to the following symbols

EMOTIONAL SAFETY

- Create an accessible "opt-out" option for all stages of your icebreaker. Reinforce this as an acceptable action for any participant to take.
- Facilitate an environment where consent is required for all physical contact
- Allow time for participants to prepare themselves before beginning
- Be mindful that some people find the presence of (new and familiar) people to be draining.
- Be mindful of people with public speaking fears, performance anxiety or social anxiety who may experience distress or panic at participating in icebreaker games, particularly those involving speaking or performing.
- Create team environments where possible, relieving the pressure for participants to act or speak in a solo capacity
- Avoid using sexist, racist, ableist, homophobic, transphobic or aphobic language in all instructions and communications
- Use gender neutral language when presenting instructions
- Avoid creating gender-based groups to fully include non-binary and gender diverse participants
- Ask people what their name and pronouns are before beginning
- Most often relevant to the following symbols

FINAL WORDS

- If your icebreaker game requires a participant to do a thing they physically, cognitively or emotionally cannot do - you need to rethink what you're doing.

Consider asking an accessibility consultant or someone knowledgeable about diverse groups of people to review (a colleague, a supervisor, etc.)

CREATING AN INCLUSIVE SPACE

The success of an inclusive icebreaker is mutually entangled with the effectiveness of its facilitator to create an inclusive and welcoming space. The same icebreaker game can be run in the same location, with similar participants, and yield a completely different experience because of a change in facilitator. Therefore, a lot of the creating of an inclusive space comes down to what a facilitator says and does.

Facilitators need to clearly define what respect **looks like**, **sounds like** and **feels like** within that space.

This will vary depending on who your icebreaker is for, and its purpose. Some useful things to consider might include:

- How we respond if someone asks for help or needs support / encouragement
- What sort of language is acceptable to use
- How we respond if someone chooses not to participate
- How we respond if someone uses inappropriate language or actions
- How we respond if someone does the activity a little differently than expected

This is important for allowing each participant to feel valued and included, in whatever way they can. It enables participants greater clarity around how they can interact with the space and with each other (Ableson, 2018) and allows them time and space to prepare themselves for how they wish to engage in the icebreaker (Seg, 2016).

This can be **done in character, or within the context of your icebreaker**. It shouldn't need to be something that removes participants from the icebreaker activity, but should be worked into the design, instructions and atmosphere (Rose et al., 2015). This allows for participants to understand that respect is something integral to this activity, and not something tacked on as an afterthought.

Facilitators also need to do this themselves, to **lead by example**. Participants will be watching the facilitator for guidance around how they should speak and act within the space. Any difference between how participants and facilitators engage in respectful behaviour (for example, facilitators may be allowed to cut people off if they are talking for too long, but participants may not be allowed to do so) should be outlined or made explicit early on.

Facilitators also need to **be prepared to respond to disrespectful or inappropriate behaviour**. They need to know what this sort of behaviour will look like, sound like and feel like, and what actions they will take in response to such behaviour occurring.

It is important that the facilitator **clearly defines when the icebreaker begins and when it ends**. This may be as simple as announcing an icebreaker will begin, or as complex as inviting people to enter a hidden room with a password and fancy hat.

It is also important for the facilitator to **outline how long the icebreaker will take, or how many things participants will need to do**. This may help ease the anxiety or tension for anyone who is uncomfortable, as they have a defined end point.

Facilitators may need to show everyone **how to indicate whether they are participating or not.** This may or may not be necessary within your icebreaker space. For example, if participants are only working independently for part of your icebreaker, there is no reason everyone needs to know whether they are participating or not. If participants are interacting with or working with each other for part of your icebreaker, it is important everyone knows how to indicate whether they are participating or not.

There are many ways this can be worked into an icebreaker activity. For example, participants may be asked to move to a certain location in the room if they wish to participate, or to hold or wear a particular prop (Seg, 2016). It is best if this indicator is simple to execute and change and can be changed at any point with minimal effort or confusion.

This is important for allowing participants to choose how and when they participate in your icebreaker activity, thus ensuring their agency is respected. Facilitators then also need to show everyone **how to tell someone who is participating from someone who is not participating.**

Next, facilitators need to **explain what non-participation looks like** and **what it means for the remaining participants**, and **how it differs from participation**.

It is important to explicitly state what non-participation means. This may include:

- whether participants can talk to those non-participating
- whether non-participants can re-join later and what this process looks like
- how participants should respond if someone they were interacting with chooses to stop participating

This is important for facilitating respect and acknowledging consent between those within the icebreaker space. Using these tips will help you as a facilitator create a safe, welcoming and inclusive space for your icebreaker game. This will greatly enhance the potential of your icebreaker being engaging and successful!

INCLUSIVE AND RESPECTFUL GROUP FORMING

Some icebreakers are designed assuming everyone participates, and don't actively provide a way for people to disengage. Icebreaker games which rely on this method **are not useful** when creating inclusive and welcoming spaces.

For some people, especially those with social or performance anxiety, the sheer act of being in a room with other people may push them beyond their comfort zone and beyond what they are able to do. Asking them to engage with a group of unfamiliar strangers may cause significant distress, tension and panic, which would build up more ice rather than breaking any down.

Other people may simply feel more comfortable if they are in a group with someone they know or have met before. For example:

- a non-dude in a group of dudes is likely to feel more comfortable if they can join a group with another non-dude
- a participant who is unfamiliar with the language of use may find it easier to engage when they join a group with someone who can translate for them

For these reasons, it is important people are given options when finding groups. This can be done in a few different ways:

- Facilitators allow participants to form their own groups
- Participants are allowed to change from their assigned group into another group if they choose to
- Participants are given the option to work on their own, or to disengage from the icebreaker instead

It is the responsibility of the facilitator to **pay particular attention to participants who are not engaging well with their groups** and construct alternative options. It is also the responsibility of the facilitator to ensure there are **options for solo participation wherever possible** (dependent on the purpose of the icebreaker, of course) to enable folks who find group engagement difficult to still receive maximum engagement from the activity.

FUN WAYS TO FORM GROUPS

- **Using mixed fun sized chocolates.** You place one chocolate at each seat and ask each student to choose a chocolate from a basket as they enter the room. They then sit at a seat behind another chocolate of the same type as they chose on arrival. For example, on the desks are a selection of Cherry Ripe, Bounty, Flake and Moro. Upon entering the room, the first student chooses a Bounty. The facilitator then tells them to go and sit at a desk that has another Bounty bar. This also works if you just want your class to meet other people than those with whom they normally sit. The negative side to this one is that you must buy chocolates. On the upside, you can eat the leftovers.

- Bring in **a pack of playing cards** and count out as many cards as you have players. You want to have roughly the same number of each suit. Hand out the cards randomly, then have them get into groups according to suits. Alternatively, if you want more groups, use the number cards, then put all of each number together.

- Use **a web-based randomizer** to enter all your students' names and return them in a random order.

- Have your students line up in some sort of order, for example by **height or birthday**, then split that line into the number of groups you want to have.

ACCESSIBILITY RESOURCES

These resources provide more information about accessibility in digital and tabletop games, consent and respect in interactive theatre contexts, and icebreaker accessibility. They were used throughout the creation of *Nicebreakers* and may be useful to you in your icebreaker endeavours.

DIGITAL GAME ACCESSIBILITY RESOURCES

AbleGamers Foundation (n.d.), 'Includification', accessed 22 February 2018, from: https://www.includification.com/

AbleGamers Foundation (2018), 'Accessible Games', accessed 12 December 2018, from: https://accessible.games/

Game Accessibility Guidelines (n.d.), 'Game Accessibility Guidelines', accessed 22 February 2018 from: http://gameaccessibilityguidelines.com/full-list/

TABLETOP GAME ACCESSIBILITY RESOURCES

Meeple Like Us (2016), 'Accessibility Tear-downs', accessed 22 February 2018, http://meeplelikeus.co.uk/on-accessibility-tear-downs/

Meeple Like Us (2018), 'Meeple Centred Design: A Heuristic Toolkit For Evaluating The Accessibility Of Tabletop Games', accessed 12 Dec 2018, from: http://meeplelikeus.co.uk/meeple-centred-design-a-heuristic-toolkit-for-evaluating-the-accessibility-of-tabletop-games/

INTERACTIVE THEATRE CONSENT AND RESPECT RESOURCES

Findley, U. & Rocco, A (2016) 'On Responsibility in Immersive Experience', accessed 26 September 2018, from: https://medium.com/fomalabs/on-responsibility-in-immersive-experience-8b31bc8e9486

Seg (2016), 'The Speakeasy and Audience Consent', accessed 26 September 2018, from: https://segonmedia.com/2016/10/06/the-speakeasy-and-audience-consent/

Ableson, L (2018), 'Constructing Consent In Immersive: Building a better trust between creators, staff and audience', accessed 26 September 2018, from: https://noproscenium.com/constructing-consent-in-immersive-a8d6cfdeeede

ICEBREAKER ACCESSIBILITY AND DESIGN RESOURCES

Mind Tools (n.d.), 'Ice Breakers: Easing Group Contribution', accessed 26 September, 2018, from: https://www.mindtools.com/pages/article/newLDR_76.htm

Findley, U. & Rocco, (A 2016), 'Dieter Rams and the Art of Immersive Design', accessed 26 September 2018, from: https://medium.com/fomalabs/dieter-rams-and-the-art-of-immersive-design-47938493ed91

Ontario Centre of Excellence for Child and Youth Mental Health (2016), 'Activities', accessed 26 September 2018, from: http://www.yetoolkit.ca/content/activities

EVENT ACCESSIBILITY RESOURCES

Queerly Represent Me (2017), 'Planning an Inclusive Event', accessed 22 February 2018, https://queerlyrepresent.me/resources/articles/event-accessibility

QUICK REFERENCE GUIDE

SECTION 1: ICEBREAKERS FOR LEARNING NAMES

QUICK AND EASY ICEBREAKERS

This collection of icebreakers requires little to no preparation.

NAME CIRCLE

SOURCE: Traditional

PLAY

Participants sit in a circle. Starting participant introduces themselves and adds something to their name (an adjective starting with the same letter, a favourite thing to do etc). The second participant introduces the first participant, and then introduces themselves. The third participant introduces the first two participants, and then introduces themselves. This continues around the circle until all people have been introduced.

ACCESSIBILITY GUIDELINES

Name Circle needs participants to have good memory recall and be willing to talk to the whole group. Discreetly position people with known memory issues or a fear of speaking to the group near the beginning of the circle, so they have less items to recall.

Create an encouraging vibe and allow participants to help each other with recalling items. Allow participants to opt-out of participating if they wish to.

HERE AND THANK YOU

PLAY

Participants form a circle. Facilitator begins by handing an item to a participant and saying "Here (participant's name)". The participant then responds with "Thank you (facilitator's name)" and hands the item to another participant, saying "Here (participant's name)". Over time, additional items are introduced. Use items to prompt discussion or introduce the next topic.

EDUCATIONAL GUIDELINES

This is an opportunity to model respectful communication in the classroom.

ACCESSIBILITY GUIDELINES

Make sure the objects are large enough to be grasped, held and passed by each participant.

Make sure every participant has a way they can communicate to other participants.

Create clear pathways for movement using wheelchairs or other mobility aids through the space.

EXTENSION

At the end, get students to form groups very quickly and build something with what they have – make a game, build a tower, make up a story, create something relevant to the topic.

YOU ME LEFT RIGHT

SOURCE: Adapted from Ultimate Camp Resource, 2017

PLAY

Participants get into a circle. One person starts in the centre and will approach a person in the circle. They will ask the person "You", "Me", "Left" or "Right" – and the person in the circle must respond with the name of the appropriate person (their name, the questioner's name, the person to their left, or the person to their right). If they cannot remember the name of the person in 10 seconds, they become the person in the middle. You can start with name tags and then take them away if you like.

ACCESSIBILITY GUIDELINES

You Me Left Right requires participants to remember names and respond quickly. Using large, readable nametags may assist participants with remembering names. Allowing for greater response times depending on the participants, to support participants who find it difficult to react quickly.

Some participants may experience distress or anxiety at being asked to respond in front of a large group. Allow an opt-out option and create an encouraging environment.

Blind or vision-impaired participants may need support when participants change positions within the circle. Once a participant takes a new position, they should introduce themselves to those on their left and right.

VOICE GUESS

SOURCE: Adapted from Edmund Rice Camps WA 2018

PLAY

Split the class into two groups and have them stand/sit facing each other. Group 1 closes their eyes or put their head on the desk, so they cannot see their classmates. Group 2 silently select a person to say a few words. That person steps forward, speaks, then returns to their place. Group 2 can now open their eyes and try to guess who spoke.

EDUCATIONAL GUIDELINES

When teaching in computer labs, it is quite common for students to be unable to see each other. In this game, students can learn to match voices to names.

ACCESSIBILITY GUIDELINES

Participants can choose whether they want to watch or to speak. Create a supportive environment where participants can choose not to be the speaking participant.

Participants who do not speak or who use non-verbal methods to communicate are unable to be the speaking participant. They are still able to engage in the guessing. Make sure all participants have a method of communicating their thoughts.

This icebreaker is not suitable for participants who are D/deaf.

ELABORATE ICEBREAKING CONFECTIONS (SOME PREPARATION REQUIRED!)

FIND YOUR OTHER HALF

SOURCE: Adapted from Mannison 1998

PREPARATION

Create matching pairs of some sort – they could be words & definitions, opposing viewpoints on an issue, the same word in two different languages – whatever is relevant to your class. Print them on paper or card. Keep them in their pairs, because you want to be sure that you are handing out all matching pairs in class. (You may print 50 cards but only have 30 students, for example, so it won't work if you hand out a random 30 of your 50 cards – each person must have a match!)

PLAY

 Hand out the cards/papers and instruct classmates to find their partner. Note that if you have uneven numbers in your class, you will have to play.

EDUCATIONAL GUIDELINES

This game can work to get people into pairs for another activity.

ACCESSIBILITY GUIDELINES

Be mindful of general cognitive abilities of the group and their assumed knowledge. Make sure definitions are written in clear, simple terms (Plain English where possible).

Make sure the physical space is clear and large, to allow for people using wheelchairs or mobility aids to move through the space.

FEEDBACK FROM LYRIS, A TEACHER WHO RAN THIS ICEBREAKER WITH HER CLASS

I ran a biology-based icebreaker in Week 1, 'Biological Truth or Biological BS'. Students are given biological images and have to find others with the same image and respond as a group to certain biology-based questions from the first lecture and share their observations and deductions with the class. This also helps establish the scientific process as well.

INTERVIEWS

SOURCE: Adapted from Mannison 1998

PREPARATION

Decide on a series of 5-8 interview questions that will raise topics relevant to your learning content.

PLAY

Put students in pairs/groups and have them interview each other for 5 minutes. Swap after five minutes and the interviewer becomes the interviewee.

EDUCATIONAL GUIDELINES

You can combine "Find Your Other Half" and "Interviews" for a longer activity. Sandie used this in an introductory statistics class. The students found their other half using definitions of statistical terms, then they interviewed each other and gathered information about their partner's height, year of birth, level of confidence. This then led into a discussion about levels of measurement, an important early concept in statistics.

ACCESSIBILITY GUIDELINES

Allow for non-verbal methods of communication to be used.

Interviews requires participants to have a conversation with another participant and to speak in front of a group. These tasks may cause distress, anxiety or extreme discomfort for some participants. Be mindful of this and allow a meaningful opt-out option at any stage.

THAT NAME RINGS A BELL
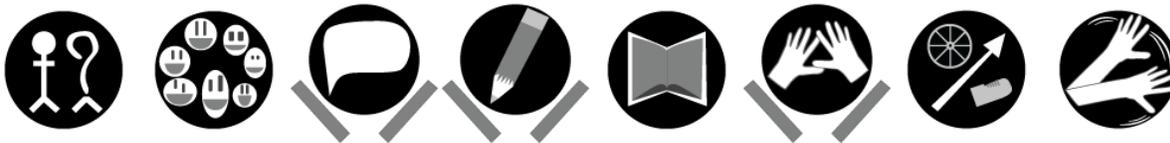
SOURCE: Created by Sandie Elsom, Ellaine Evans, Ashleigh Gidding and Emilie Bouwman in SGD100

PREPARATION

You will need individual blank stickers with backing paper (e.g. address labels), marker pens and a bell or some other form of noisemaker.

PLAY

Players trade one letter at a time, along with a piece of personal information, to be the first team to collect all the letters of their names, stick them on their shirts and ring the bell at the front of the room.

Players write the letters of their preferred name clearly on stickers, one letter per sticker. The stickers are collated, mixed (in a box, basket, hat or similar), and then are randomly drawn out. Players take back as many stickers as they put in. For example, a player with a 6-letter name would submit 6 stickers and receive 6 random stickers back.

You can ask players to work in teams of two or three (decide in advance depending on your numbers), and give them a couple of minutes to meet each other and learn their names.

PLAY (CONTINUED)

Players move around the room introducing themselves to their classmates and negotiating letter trades to gather the letters of their own names. With each letter trade, players must also swap a piece of information about themselves. Players may make three-way trades (but can still only trade one letter each). Players can only trade one letter per conversation. Consecutive trades with the same person are not permitted.

Players support their team members by helping them to find the letters they need. The first team to collect all their letters, stick them on their shirts so their name can be read and ring the bell at the front of the room wins.

EDUCATIONAL GUIDELINES

Players will effectively learn the names of classmates and some interesting facts about them. They will begin to feel comfortable with other classmates before undertaking more serious activities. The game is designed to be fun, fair, informative, non-threatening and promote dialogue between classmates. The environment will be noisy and full of movement.

ACCESSIBILITY GUIDELINES

Allow for nonverbal and verbal communication methods to be used.

That Name Rings A Bell has a variation which allow participants to work together. Using this variation may assist participants who need support with reading or communication.

If participants are working individually, be mindful of players who have difficulty reading. Facilitate support either from facilitator or other participants.

That Name Rings A Bell involves participants approaching other participants. This may cause anxiety or distress for some participants who experience social anxiety. Allow a meaningful opt-out option.

This game is not suitable for participants who are blind. Participants with low vision may need large font sizes for letters or support from facilitator or other participants to read the letters available to them.

VARIATIONS

Players may wear small name tags throughout the game (particularly useful for children)

Players may be individual, in pairs or in groups. The smaller the team, the longer the game will take. Consider that if students are working individually, it may be harder for shy students to approach others. Working in teams also assists students who have disabilities.

For a quicker game, or for groups who already know each other, the trading of interesting information can be omitted.

FRUIT SALAD YUMMY YUMMY
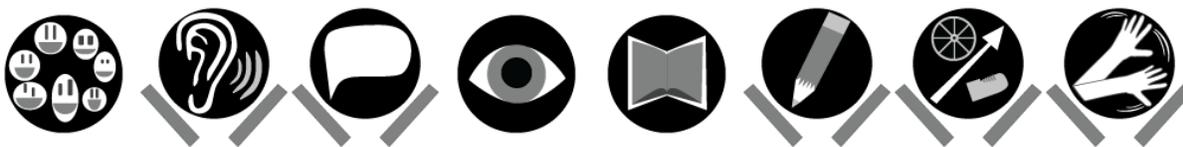
SOURCE: Created by Alan Michael, Callam Buckman and Nick Marshall in SGD100

PREPARATION:

You need to start with some cards with different fruit on them.

Players start with five cards, all of the same fruit. They add their names and a fact about themselves to each of the 5 cards OR answer the question on the back of the card.

PLAY:

Players trade cards with classmates until they have five different fruit cards in their hand, all different from the fruit cards they started with.

Once everyone has traded cards, the tutor facilitates a discussion around the questions or facts on the back of the cards.

OR

Once everyone has traded cards, players are invited to introduce two or more people who really should meet each other based on the information on the cards.

EDUCATIONAL GUIDELINES

Outline what sort of facts are appropriate before beginning. You can model this by completing your own cards first and showing the class. We used this game for a Community of Practice. On the back of the cards, the players had to write their names and answer a question that was printed there. The questions were related to the topic of the meeting. Of the five cards that each person had, two had a serious question and the other three had a light-hearted question. In a group of about 30 people, we allowed 10 minutes for players to swap cards, meet each other, discuss the issues and create their fruit salad. Then, we asked for feedback about the interesting things that they had discovered. Discussion involved some light moments based around the funny questions and introduced the serious issues that the meeting intended to address.

ACCESSIBILITY GUIDELINES

Some participants may need support to think up facts.

Fruit Salad Yummy Yummy requires participants to approach other participants. This may cause distress or anxiety for some participants. Encourage participants to include and approach all other participants, and to look out for participants who have many cards of the same fruit still left.

ROCK PAPER SCISSORS ICE BREAKER

SOURCE: Created by Kai Schoeller, Sandro Muccione and Trent Tysoe in SGD100

PREPARATION

Start with a stack of cards with simple words on them – try to keep the words to 4- 5 letters each for fairness and time. You can theme the words to your event.

PLAY

Each player is given a card with a word written on it. Players then should go to another player and challenge them to play "Rock Paper Scissors". The winner of that minigame can ask for the loser's name. If a letter in their name matches a letter on the card, the player can cross off that letter. Each player can only give one letter during an interaction. The first one to cross off all letters on her card wins. The player must shout "I win!" (or another phrase of your choosing) to end the game and be declared the winner.

EDUCATIONAL GUIDELINES

Determine in advance what the rules of "Rock Paper Scissors" are as people play this game differently. Demonstrate how it should be played first. When writing words for the cards, avoid words with Q, Z, X and other hard-to-find letters. If you know the names of the potential players, you can check which letters to avoid in advance.

ACCESSIBILITY GUIDELINES

Create a clear physical environment to enable participants who use wheelchairs or mobility aids to move through the space.

Allow for alternative methods of communication when communicating names to each other.

Use nametags to support people who struggle with remembering names or remembering spelling of names.

Rock Paper Scissors Icebreaker requires participants to interact with other participants. This may cause distress or anxiety for some participants. Allow a meaningful opt-out option for all stages.

Rock Paper Scissors Icebreaker is not suitable for people who are blind.

SECTION 2: ICEBREAKERS FOR GETTING TO KNOW EACH OTHER

QUICK AND EASY ICEBREAKERS

This collection of icebreakers requires little to no preparation.

CHARADES GAME

SOURCE: Created by Jamie Braund, Jordan Vorster and Brenda Herbert in SGD100

PREPARATION

You will require two small pieces of paper for each player, a bag or box that you can jumble up the pieces of paper in, and some Blu-tack.

PLAY

Each player writes his or her name on one piece of paper, and an interest they have or do on another. Blu-tack all of the names to the wall/board and place the interests in the box/bag to jumble them up. On their turn, players take an interest from the bag and act it out until someone guesses what it is. Once guessed, ask whose interest it is, then Blu-tack it to the wall next to the person's name. The person whose interest it was now takes up position at the front of the room to act out the next interest. Repeat until all players' names are matched with their interests.

You can also play this game in teams, with each team racing to be the first to complete their list.

Now remove all names to be worn as name tags for the remainder of the class to allow others to put a face to the name of their class mates.

EDUCATIONAL GUIDELINES:

The game designers suggest that you restrict interests to one or two words only so that the interests are not too hard to guess.

ACCESSIBILITY GUIDELINES

Be mindful of nonverbal forms of communication when conducting the guessing phase. It may be necessary to have a participant facilitate whose turn it is to guess.

Some physical, fine motor or gross motor skills may be needed to perform charades. Allow participants unable to perform these actions to choose another participant to act in their place, or to opt-out of performing.

Charades Icebreaker requires participants to perform on their own in front of a group. This may cause anxiety or distress for some students. Create and maintain an encouraging, supportive vibe and always allow an opt-out option.

ATTACKERS AND DEFENDERS

SOURCE: Created by Alex Leedman, Verny Grieger and Shaila Smith in SGD100

PREPARATION

Consider moving desks/chairs out of the way if possible.

PLAY

The game starts off with the rules being explained and the option for the tables and chairs to be moved or not at the facilitator's discretion. They then walk around the room gathering information about as many people as they can. Aim to gather the name and two pieces of information about each person that you meet. Try to meet as many people as you can in the five minutes. Then after five minutes, the group will be split down the middle and one side will be attackers and the other defenders. Both groups will form a circle or line and will pick a middle point for the two groups to meet.

One attacker and one defender will move to the middle point. The attacker will ask a question about themselves to the defender. The defender may consult their team before answering.

- If answered correctly, the defender will stay where they are
- If answered incorrectly the defender will rotate and a new defender will appear

Attackers should move around the circle or to the back of the line after their question, so that different people can ask questions.

ACCESSIBILITY GUIDELINES

Create a clear physical space so participants using wheelchairs or mobility aids can move through the space easily.

Attackers and Defenders requires communication between participants, so ensure both verbal and nonverbal methods of communication are facilitated.

Attacks and Defenders is a team-based game, which may provide support to participants who have difficulty remembering what they have heard from other participants.

Attackers and Defenders involves interacting with other participants, answering personal questions about yourself, and performing on your own in front of a group. All of these may cause anxiety and distress for a participant with social anxiety. Create and maintain a supportive, encouraging environment and allow an opt-out option for any time during the icebreaker.

UNIQUE AND SHARED

SOURCE: Sourced from Icebreakers.ws

PREPARATION:

This game is played in groups and each group will require paper and a pen.

PLAY

Divide the class into groups of approximately five people and give each group a large sheet of paper and a pen. Each group appoints a note-taker. The group discusses and comes up with a list of similarities that they all share (for example – "we are all studying in healthcare-related fields"). Allow about five minutes for this part of the activity. Have a spokesperson from each group read the lists aloud.

In the same groups, record the unique traits that each group member has – that is, the items that only apply to one person in the group (example – I have four children). Try to find at least two unique qualities for each person in the group.

Share the unique qualities with the rest of the class. You can try having the spokesperson read the unique qualities aloud and have the rest of the class try to guess who it refers to. Alternatively, ask who else in the class shares that quality?

EDUCATIONAL GUIDELINES

The creators of this game believe that it helps classmates to recognize that they may have more in common with each other than they realise. At the same time, it highlights everyone's diverse qualities and strengths. They recommend that the facilitator try to ensure that the similarities are beyond surface level, that is, try to avoid things like "We all have two legs".

ACCESSIBILITY GUIDELINES

Establish appropriate guidelines for respectful, inclusive communication within each small group.

Unique and Shared requires communication between participants in small groups. Enable both nonverbal and verbal communication methods to be facilitated.

Unique and Shared requires participants to interact in a small group and share information about themselves. This may cause distress or anxiety for some participants, so an opt-out option for all parts of this icebreaker needs to be present.

CONNECTING STORIES

PREPARATION

For this game, you will need pens and post-it notes or other small slips of paper

PLAY

If your group is large, divide the players into smaller groups of 6-8 people. Each group will need a small supply of post-it notes and pens. The first player starts by telling a short, true story about themselves, for example "I was late to class today because my baby kept me up all night". The next player must tell a short, true story that in some way connects to the first story: "I used to have a poodle called Baby when I was a child". Other players continue adding connected, mini-stories: "when I was a child, we didn't have any pets because we used to travel a lot"; "I just got back from travelling around New Zealand" etc. Players aim to keep the stories connected and interesting. Write a few words about each story to keep track. The team with the longest connected chain of stories is declared the winner. The stories can then be shared among the class.

EDUCATIONAL GUIDELINES

For a shorter, simpler version of this game, you could just go around the room asking classmates to add to the story.

ACCESSIBILITY GUIDELINES

Connecting stories has participants communicating as a group. Ensure nonverbal and verbal communication methods are facilitated and all participants have a way to read and contribute to the story.

Connecting stories requires participants to contribute to the story individually. This may cause distress or anxiety for some participants. Create a supportive, encouraging space and allow an alternative way of contributing to the story (writing things down rather than speaking) or an opt-out option at any time.

NAME PLANES
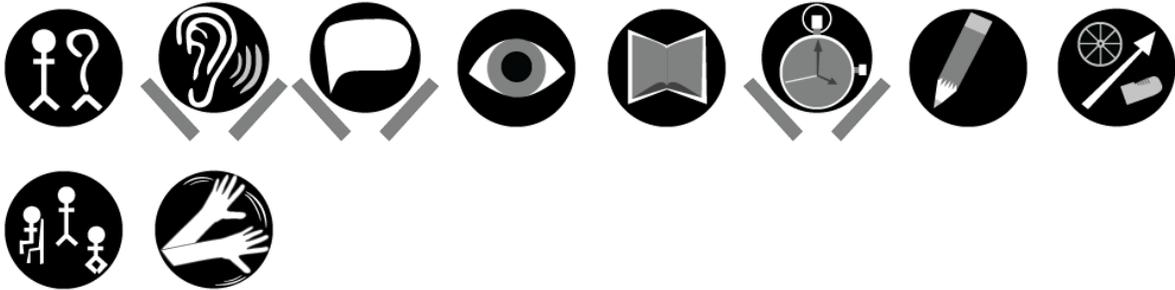
PREPARATION

You will need at least one sheet of A4 paper per person, and some pens/pencils.

PLAY

Give one piece of paper and a pen to each person. Ask them to write their name and two questions on the paper. The person writing the question will be person ultimately answering the question. These should be general "getting to know you" type questions, not overly personal. Examples are: "why did you choose this course?" And "what sort of pets do you have"? Then they fold the piece of paper into an aeroplane. Set a timer for one minute and ask all participants to fly their aeroplane across the room. Until the timer ends, players should pick up the landed planes and fly them elsewhere so they all end up mixed together. When the timer sounds, each player grabs the aeroplane closest to them (that is not their own) and reads the questions on it. They then find the player whose aeroplane they ended up with, introduce themselves and ask them the questions they wrote down.

EDUCATIONAL GUIDELINES:

This activity will be noisy and involves a lot of movement. Keep in mind that at the end of the game when players are meeting each other, it won't simply be groups of two people, but chains of people meeting, so some time will be required. (To clarify, Lee might have an aeroplane made by Amir, but Amir has an aeroplane made by Bailey so they are all trying to meet up and chat at the same time.)

ACCESSIBILITY GUIDELINES

Paper Airplanes allows participants to set boundaries on the questions they will be asked by other participants. This helps to ensure their comfort and safety around sharing information.

Paper Airplanes requires participants to write. This may create barriers for blind or vision-impaired participants or participants who have difficulty writing. A scribe may need to be facilitated.

Paper Airplanes is not suitable for participants who need to use a wheelchair or mobility aid to move around the room.

ELABORATE ICEBREAKING CONFECTIONS (SOME PREPARATION REQUIRED!)

SPEED MATES

SOURCE: Adapted from Cross Cultural Speed Dating, in Critical Pedagogy Thematic Resource by Dr Athena Lathouras and Carey Shaw, 2016

PREPARATION:

You will need several questions/discussion topics; to work out how many, think of the number of minutes you want the activity to go for and halve it. So, for 20 minutes, you will need ten questions, for example. Intersperse questions relevant to the topic with fun or silly questions to keep the activity light and fun.

PLAY:

Participants find a partner and stand in a circle facing their partner: one on the inside, one on the outside. They chat for one minute about any topic they want, then chat for one minute about the discussion topic. After two minutes, the outer circle moves one person clockwise so that they are now speaking to a new person.

EDUCATIONAL GUIDELINES

Sandie uses this activity in a social science class as the first activity in week one. It offers a chance to introduce topics that will be covered in detail throughout the course. The questions include "In what ways are you luckier than other people?" and "Does pineapple belong on pizza?" The serious questions are designed to gently introduce topics that will arise in the course. Unless you have a small class, not everyone will meet each other in this activity. It works well in week one because participants are not required to speak in front of the entire class.

ACCESSIBILITY GUIDELINES

Facilitate nonverbal and verbal communication options for all participants.

Speed Mates requires participants to interact 1:1 with other participants on an undisclosed topic. This may cause anxiety or distress for people who experience social anxiety and may be overwhelming or draining for introverted participants. Create an encouraging, supportive space and allow an opt-out option for all stages. Providing the topics ahead of time to participants who experience social anxiety may allow them to be more prepared for what they will be asked to share.

Be mindful of any known conflicts between participants in the room. Pairing these participants together may create tension or discomfort between them. Ensure when moving participants on that participants with known conflicts do not end up paired with each other.

DRAWING GAMES

SOURCE: Created by Monique Chippendale, Zachary Rees and Brock Salmon in SGD100

PREPARATION:

You will need pens and paper or a board and markers. Prepare in advance some cards with a variety of questions that can be relatively easily answered through drawing. Examples are "What is your favourite food?" and "How are you feeling right now?" Alternatively, you could use more general categories, such as "food" or "emotions".

PLAY:

Put players in groups of 3-5. Each player draws a random card which they should keep to themselves. The first player must draw either a response to the question on the card, or something about themselves that is relevant to the category on the card. The other players have 3 minutes (or less or more time if you prefer) to guess once the drawer begins the sketching. If guessed correctly, the guesser gets one point and the sketcher gets two points. No points are gained if no one guesses the drawing correctly. The score for each person is calculated and the person with the highest score wins.

EDUCATIONAL GUIDELINES:

You could adapt this game to use resources you already have such as Rory's Storycubes, so that instead of needing cards, players just roll the die.

ACCESSIBILITY GUIDELINES:

Ensure the questions and prompts are written in clear, straightforward language. Use plain English wherever possible.

Drawing Game requires participants to guess. Create an environment with turn-based guessing to allow for nonverbal and verbal communication.

Participants who have difficulty performing fine motor skills may not be able to participate in the drawing phase of this game. They are still able to participate in the guessing phase.

Drawing Game requires participants to draw on their own in front of the group. This may cause distress and anxiety for participants who experience social anxiety. Create a supportive, encouraging environment and allow an opt-out option at all stages.

GET TO KNOW

SOURCE: Created by Luke Adin, Isabella Spires and Daniel Herak in SGD100 2017

PREPARATION

You will require a set of Question Cards, with each Question Card written on identically sized paper/card and faced down in a pile, scraps of paper/notebook to write answers on, scoreboard, writing utensils

Question card examples:

- What are three items you use (nearly) every day?
- What was the last place visited overseas?
- You must replace your house's water system with something other than water. Assuming it's always fresh; what now comes out of your taps at home?
- If you became a famous singer/musician, what would your stage name be?
- If you're stuck on a deserted island, what three items would you bring?
- If you had to eat only one meal for the rest of your life, what would it be?
- What is your biggest fear?

PLAY

To begin, one player must become the Questionmaster. They select the top Question Card and ask the remaining players the question. The other players write their answers down on a small piece of paper and they pass it into the middle. When everyone has written their answer, the Questionmaster shuffles the answers, and then looks at them. The Questionmaster must then hand the answers back to who he/she thinks wrote them down to begin with. After every answer has been returned, any players which got their response back raises their hand. Note that if two or more answers are the same, the Questionmaster can hand any card back to the answerer to win the point; it does not need to specifically be their card so long as the answers are the same. The Questionmaster then earns one point per correctly returned answer (AKA one point per raised hand). The Questionmaster's name and score is written down on a scoreboard. This concludes the round.

The player to the left of the previous Questionmaster becomes the Questionmaster for the next round; and then follows the above procedure with the next question.

EDUCATIONAL GUIDELINES

This game can be played in small groups and may work well for a group to get to know one another. You can theme questions around a relevant topic if you choose to.

ACCESSIBILITY GUIDELINES

- Get to Know requires handwriting. This may present a barrier for participants who find handwriting difficult. Allow for a designated scribe or for pre-generated answer cards to be included.
- Ensure all questions are phrased clearly and use Plain English.
- Allow a meaningful opt-out option for a participant to take if they do not wish to answer a particular question.
- Get to Know requires participants to put forward an answer and to ask a question to the group. This may cause distress or anxiety for some participants who experience social or performance anxiety. Create an encouraging, supportive space and allow an opt-out option always.

SWAP

SOURCE: Created by Nat Leach, Joshua Cooksley and Dakoda Barker in SGD100

PREPARATION

Deck of statement cards, question cards and movement cards. The cards are available as Appendix... in this document.

PLAY

Roll die to determine starting player. The first roll of 6, or the highest roll if no 6 is rolled, begins. (This eliminates any potential for awkwardness when deciding which players will start). Play continues in a clockwise direction. On their turn, each player takes the top card from the deck:

a. If a statement card, the player must answer

b. If a question card, the player must choose one other player to answer

c. If a movement card, all players must complete the action

After an answer is given, any players with the same answer can reveal this information. (This allows the entire group to learn about people who share, or do not share, similar likes and interests without asking each question multiple times.) Play continues until the deck is exhausted or the time limit expires.

Swap contains no hidden objectives, though tutors/group leaders may choose to quiz the players on their fellow members after completion. Pre-warning players off this goal is not recommended, as it may cause players to become stressed, causing a negative effect to cognitive skills.

EDUCATIONAL GUIDELINES

Swap is a game about sharing information. With no designated win or lose conditions, players can concentrate on the information being shared without pressure. Players should feel a connection form between themselves and other players, particularly ones with whom they share multiple identical interests. Please review the statements, questions and movements on the cards for suitability for your group before printing them to use. The game designers note that the questions, statement and activities often sparked conversation within the group.

ACCESSIBILITY GUIDELINES

Forcing players to take turns drawing cards ensures that each player is given an equal opportunity to share information and no player can steal—or shy away from—the spotlight. More reserved players may still opt not to speak when they have matching answers, but they may be able to talk to those players at another opportunity with fewer people present.

Allow for and facilitate both nonverbal and verbal communication within the game.

Create and enforce the need for consent before any Movement Card involving physical touch is performed. We suggest you change any movement cards involving physical touch if you have any doubts about their suitability.

Be mindful of and allow alternatives for any Movement Cards which involve physical movement. Certain movements may not be possible for participants who use wheelchairs or mobility aids or have difficulties with motor skills.

Swap allows participants to choose whether they share information about themselves with the group. This creates a safe emotional space for participants who may be reluctant to share information with others, or who experience social or performance anxiety.

SECTION 3 – ICEBREAKERS FOR A CHANGE OF PACE

QUICK AND EASY ICEBREAKERS

This collection of icebreakers requires little to no preparation

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IMAGINE THAT!

SOURCE: Dominque Chlup and Tracy Collins – published in Adult Learning, Undated

PREPARATION

You will need pieces of paper/cards with abstract concepts written on them. For example:

- The shape of a wish
- The colour of today
- The feeling of your favourite song
- The taste of happiness

PLAY

Ask students to describe abstract concepts. This may work well when combined with another icebreaker.

EDUCATIONAL GUIDELINES

The creators of this game suggest that it helps students to engage and sharpens their critical thinking and communication skills.

ACCESSIBILITY GUIDELINES

Imagine That! requires the ability to engage in abstract thinking, which some participants may still be developing.

There are aspects of this game that may be difficult for people with cognitive processing difficulties. Therefore, this may not be appropriate for the first week of class.

BUMPER STICKER

PLAY

Ask students to reflect on their experience and sum up their thoughts in a bumper sticker.

EDUCATIONAL GUIDELINES

This could work well as a re-energiser or perhaps to welcome students back to class at the end of the break.
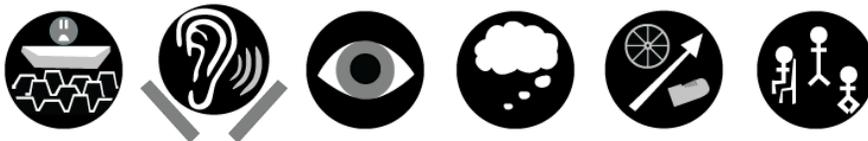
ACCESSIBILITY GUIDELINES

Bumper Sticker requires participants to reflect on their experience. Some participants may need additional support to reflect in an abstract manner.

Bumper Sticker requires participants to handwrite or draw something. This may present a barrier for participants who find handwriting or fine motor skills difficult. Allow for a designated scribe to assist participants with creating their bumper stickers.

HOW LONG IS A MINUTE?

SOURCE: Adapted by Jess Gates from Ultimate Camp Resource

PLAY

Ask participants to move into a space where they can move freely without hurting each other. Ask everyone to take off their watches, however the facilitator will keep theirs on.

Start the music and tell people they are to dance and move around the room. When they think a minute has passed, they need to sit down. The closest person to a minute is the winner. Repeat 2-3 times.

EDUCATIONAL GUIDELINES

Your students are likely to be more comfortable moving around the room rather than dancing, but dancing may work for some groups such as drama classes. You could even try asking them to move around the room and chat to each other until they think the minute is up, which will make it even harder!

ACCESSIBILITY GUIDELINES

How Long Is A Minute requires two distinct physical states (such as standing and sitting). Ensure each state can be performed by all participants without stress.

Clearly outline boundaries for personal space and physical touch before beginning this icebreaker.

How Long Is A Minute requires participants to move and dance in front of others. This may cause distress or anxiety for participants with social or performance anxiety. Allow for participants to opt-out from performing if they choose.

GHOST GAME

SOURCE: Adapted from Icebreakers.ws

PLAY

Choose any player to start the game. He or she may say any letter of the alphabet. Each player then takes a turn to add a single letter to this ever-growing word fragment. If they accidentally spell a word, they lose the round. If they add a letter but a word is no longer possible to be made using those combination of letters, another player can challenge them. If a challenge occurs, the last player must try to say a word that begins with that fragment. If the player who was challenged cannot spell a word, they are out. If a player accidentally spells a word, he or she is also out of the round.

After a round ends, play starts with the player who won the previous round.

ACCESSIBILITY GUIDELINES

Ghost Game involves spelling words out aloud. This may present barriers for participants who are dyslexic or have learning difficulties around spelling. Be mindful of using this game if these are known issues among your participants.

Ghost Game involves saying letters out aloud in front of a group without specific turns. This may cause distress and anxiety for people with social or performance anxiety. Always allow for an opt-out option for participants.

ELABORATE ICEBREAKING CONFECTIONS (SOME PREPARATION **REQUIRED!)**

SIT DOWN IF

SOURCE:

Adapted from Faithventures.com

PREPARATION

The facilitator needs a list of statements, some of which are relevant to the topic and some just for fun.

PLAY

Everybody starts by standing up. The facilitator reads a statement and players sit down if that statement applies to them.

For example:

- Sit down if you do not have a paid job
- Sit down if you like Nickelback
- Sit down if you have never travelled outside of Australia

EDUCATIONAL GUIDELINES

As with many of the games in this guide, the purpose of Sit Down If is to generate conversation. When you are writing your statements, try to phrase them so that the people left standing have the story to tell. It will be hard to hear a story from a person who is sitting when there are people standing around them.

ACCESSIBILITY GUIDELINES

Requires two distinct physical states (stand and sit) therefore need to ensure the states decided on can be performed by all players. Be mindful of the questions being asked, as some may put people on the spot. Allow an opt-out.

QUICK DRAW

SOURCE: Created By Calin Watkins, Jed May And Matthew Pearce in SGD 100

PREPARATION

You will require a set of topic cards. The topic card should have a question on it (such as favourite sport or favourite food). You will also require scrap paper for submitting responses, and something to draw on – a whiteboard will work well and allow the whole class to get involved. An egg-timer, or simply the timer on your phone, will be required to limit the length of each turn.

PLAY

The players will start by drawing a Topic Card. The players will then secretly answer to the question on a scrap of paper and anonymously submit their answer into a pile in the centre of the table. Player then draw a card from the pile in the centre. Players will then take turns in drawing the answer they have received whilst other players try and guess what they are drawing. The Drawer will have 45 seconds to draw the answer and in that time, everyone must attempt to guess it. The person who guesses correctly gains a point and has the next turn. (If they already have drawn then it will be passed onto a person who has not drawn yet). Failure to guess within the time frame means that the person who gave that answer gains a point. Repeat until either the time is up, or all of the topic cards have been used. The player with the most points is crowned the "Drawing Champion".

EDUCATIONAL GUIDELINES

Choose topics that aren't controversial. Also consider how easy it is to draw the items in that category. Consider having simpler categories on the earlier cards, increasing in complexity as play progresses. If it's too hard from the beginning, your players will disengage.

ACCESSIBILITY GUIDELINES

Allow for and facilitate nonverbal and verbal communication methods.

Quickdraw requires participants to guess what is being drawn. Turn-based guessing would allow all participants to have equal opportunity to guess, regardless of communication methods.

Quickdraw requires participants to draw pictures on their own in front of a group. This may cause anxiety or distress for participants with social or performance anxiety. Allow a meaningful opt-out option at all stages of the icebreaker game.

Quickdraw requires fine motor skills for the drawing elements. It may be unsuitable for participants who have difficulty with fine motor skills. However, participants may still be able to guess what is being drawn.

SEQUENCE
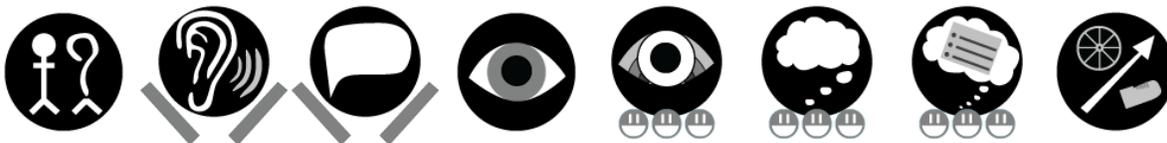
PREPARATION

Find a children's book or comic book with at least as many pages as the number of players. Make copies of each page. Identify each of the pages with a unique number or letter, but not in their original order. If you had ten pages, you could first shuffle the pages, and then go through them numbering them 1 to 10.

PLAY

Randomly hand out the pages to all the players, so that everyone has at least one page. If there are more pages than people, they should be distributed as evenly as possible. Every member of the group will need to describe the picture they are given, and then as a group they must put the pictures in the correct order. Players are not allowed to read the text on the pages. They must describe what is happening in their own words. The same rule applies to speech/speech bubbles on the page. They cannot read this speech directly but can only describe what is being said.

When deciding on an order, pages should be placed face down on the table. The goal of the game is to have all the pages placed face down in the correct order. Players cannot show their page to any other player until the very end of the game, when the order has been decided.

When an order has been agreed upon by all players, the players turn all pages face-up and check that the story is in the right order. If there is any doubt, they can check with the tutor.

EDUCATIONAL GUIDELINES

This is game is helpful for enhancing team work and communication. Harder books will really get people talking, describing, discussing, and debating, and it will be a more rewarding when they succeed. If you have a lot of players, you can turn this into a competitive team game by making two copies of the story pages, splitting the group into two teams, and racing.

ACCESSIBILITY GUIDELINES

Sequences requires participants to work together to achieve the end goal. This provides support to participants who may experience barriers on their own.

Sequences requires participants to communicate with other participants. Allow and facilitate both nonverbal and verbal communication methods for all participants.

Sequence is not suitable for participants who are blind as it relies on vision to completely engage.

REACT AND ACT
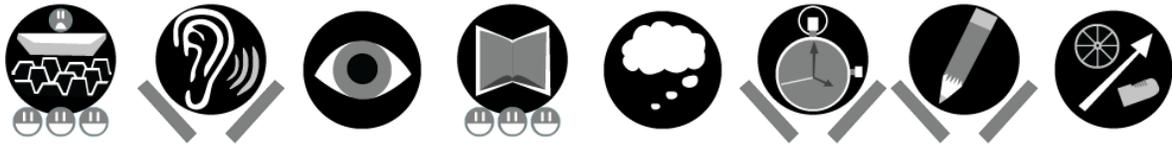
PREPARATION

Have each person write an event on a piece of paper without telling anyone what they are writing. Examples are: winning one million dollars in the lottery; finding out that your mother is moving in with you; having a stray dog approach you asking for a pat; you just got fired. Fold each piece of paper and put them all into a bag/box. Divide the group into two teams.

PLAY

Ask each member of one team to draw out a piece of paper each and read the event that is on it. When all players are ready, say GO and each team member must react to the event on the paper in front of them, using animated expressions, gestures and words. (They are, of course, not allowed to explicitly say what they are reacting to.) The actors can interact with each other, but they must stay in character.   After a set amount of time (say, 30 seconds to one minute), the other team must try to guess what each person was reacting to. If you want to score, then give one point for each correct guess.

EDUCATIONAL GUIDELINES

If your group is very large, just choose five or so people to react rather than the entire group.

ACCESSIBILITY GUIDELINES

React and Act requires physical movement from participants. This may present a barrier to participants who use wheelchairs, mobility aids or have other motor difficulties.

React and Act can be performed with or without verbal communication. This may help participants who use nonverbal communication methods to participate.

React and Act requires participants to act in front of a group. This may cause distress or anxiety for participants with social or performance anxiety. Allow a meaningful opt-out option for all participants at all times of the icebreakers.

React and Act requires participants to understand the concept of acting without deliberately giving away what they are acting, and to understand the concepts written on each card. This may present barriers for participants with cognitive difficulties.

SIX DOT DRAWING
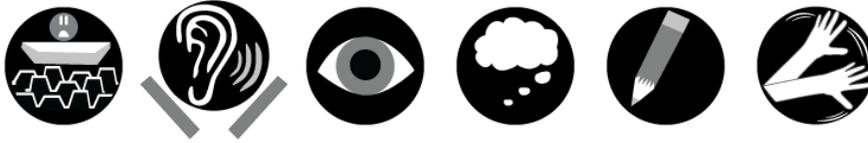
SOURCE: Jess Gates

PREPARATION

You will need paper and pens for each player.

PLAY

Each participant makes 6 dots on the piece of paper. They swap this paper with another participant. Using only the six dots on the page, participants will draw a picture. They can be given a prompt for what they draw.

Each of these drawings will be stuck up onto a large piece of paper on the wall or board using Blu tack.

Facilitator reflection: Each of these concepts appears to be separate and isolated.

Taking in turns, each participant will draw a line connecting two of the smaller pictures together, with the aim of making a picture that represents something (the world, the vision, the company). Participants cannot talk about the lines they are drawing or tell other people which lines to draw.

POST-ACTIVITY REFLECTION QUESTIONS (AND THE EXPECTED ANSWERS):

1. Find your picture on the wall. What are you connected to?

2. Are you connected to everything? (No.) Is everything on the wall connected? (Yes.)

3. What do you see in this picture?

4. If I asked you to draw a picture which represented <insert whatever you said you were aiming to make a picture of>, would you have drawn this? (No.)

5. What would have enabled you to draw a more complete picture of the <whatever it was>? (Draw more lines/Add more dots/Talk to each other)

6. How could you make this happen outside of the picture?

EDUCATIONAL GUIDELINES

This game demonstrates how people can do things differently and still be correct. It also provides opportunity for discussion and reflection.

ACCESSIBILITY GUIDELINES

Six Dot Drawing involves participants drawing and making marks on a piece of paper. This may present barriers for participants who struggle with fine motor skills.

Six Dot Drawing involves reflection and abstract thinking. This may present barriers for participants with have cognitive difficulties.

Six Dot Drawing requires participants to draw in front of a group. This may cause distress or anxiety for participants with social and performance anxiety. Create an inclusive, encouraging space and allow a meaningful opt-out option for all participants.

TELLYBEANS

SOURCE: Sandie Elsom

PREPARATION

You need coloured jellybeans (or other confectionary or other coloured items – see the variation in educational guidelines below) sorted into individual colours. If using unwrapped lollies, you will also need rubber gloves to keep them clean when you bag them.

PLAY

Players start with five jellybeans of the same colour. The goal of the game is to gather one jellybean of each of five colours by trading jellybeans for information. Each colour jellybean is associated with a question. To earn a jellybean of the colour blue, for example, players must give the answer to the blue question to a player who has a blue jellybean to give them in return. When all (or most) players have one jellybean of each colour, group players together with other players who had the same colour jellybeans to start with and ask them to summarise the answers they received. Report back to the group as per expert groups.

EDUCATIONAL GUIDELINES

Educational guidelines: Jellybeans are cute but unwrapped, so there is a bit more messing around if you decide to use them. Sandie has also used Starburst chews, which come in a range of colours and are individually wrapped. Jacqueline Burgess, from the School of Business, reports that she uses coloured iceblock sticks which are available cheaply at craft stores.

Here are examples of the questions we have used for playing Tellybeans:

At a First Year Experience Community of Practice, we asked:

- What is your involvement with first year students?
- What appeals to you about the idea of a C.o.P.?
- What do you think first-year students need?
- What were you like as a first-year student?
- What's great about first year students?

For Startup Weekend 2016 (an entrepreneurship event) we asked people to tell the other participants:

- The most entrepreneurial thing you've ever done
- Why you will win Startup Weekend 2016
- What makes you a good entrepreneur
- What you look for in a team member/business partner
- What you hope to learn at Startup Weekend 2016

ACCESSIBILITY GUIDELINES

Create a space where both nonverbal and verbal communication methods are included and encouraged. Be mindful of participants who communicate nonverbally.

Be mindful of colour-blind players and use different lollies for each colour.

SECTION 4 – REFERENCES AND RESOURCES

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The authors would like to thank the students of Serious Game Development, and their lecturer Colleen Stieler-Hunt, for their contributions to this guide.

SECTION 5 – HOW WE MADE THIS BOOK ACCESSIBLE

This book was designed to be accessible by readers with limited or no vision. It has been created in a way which supports the use of screen readers. We have detailed below some of what we did to make this possible.

We met with University of the Sunshine Coast web accessibility specialist Corey Collins to learn what we should consider in making this document screen reader accessible.

MS Word 2016 has an Accessibility Checker, which will check for common accessibility issues automatically. These include, but are not limited to:

- Checking whether all images have alt text
- Check hyperlinks for whether they have clear text associated with them, or just the URL
- Checking length of headings
- Checking whether objects (pictures, graphs etc.) are Inline
- Checking for any repeated blank characters (extra Enter lines etc.)

HEADINGS AND STYLES

Throughout *Nicebreakers*, you will notice we have used distinct headings for different sections. These are carefully implemented using MS Word 2016's Headings and Styles features, which are found under the 'Home' menu.

We customised each Style to suit our needs while retaining readability using the modify tool (found by right-clicking on the style you wish to modify). We kept all font as black in colour and used clear, Sans Serif fonts. We used Headings 1-6 in a numerical order to create an intentional flow through the document. Using Headings appropriately allows a screen reader to easily move through the document in the intended flow.

The colours used on the cover and pages of this document have been selected from a colour-blind friendly colour palette by Martin Krzywinski (2019).

LINKS

We made sure any hyperlinks included within this document were appropriately labelled with a meaningful name of where they linked to. Generally, we made this the title of the webpage. This included all hyperlinks linking to external web pages, and hyperlinks in our references section.

Each heading in our Table of Contents and Quick Reference Guide has been set up to link to its corresponding page when it is clicked.

IMAGES

We have used the alternative text field in Word to add descriptions to each image in *Nicebreakers*. To better understand how to write effective and useful alternative text for accessible images, the following Accessible Images Guide from Queerly Represent Me is an excellent resource.

When inputting alternative text for an image in a Word document, it is important to use the 'Description' field, not the 'Title' field.

We made sure all our images were 'Inline' within *Nicebreakers*. If images are outside of this, they will be skipped over by the screen reader and their alt text will not be read out. This is done by:

- Clicking on the image and selecting 'Format' under Picture Tools
- Selecting the 'Position' drop down (on the right hand side of the toolbar)
- Selecting 'In Line With Text' in the drop down (usually the first option)

PDF VS WORD

We have created versions of this document in both Word and PDF form. Alternative text and other accessibility features are sometimes difficult to transfer over to a PDF document and may result in document inaccessibility.

SECTION 6 – APPENDICES

APPENDIX A – SWAP CARDS

PRINTING INSTRUCTIONS:

DOUBLE SIDED (CARDS WITH FRONT AND BACKS):

Print pages 79 to 86 double sided.

Set printing settings to flip on long edge.

SINGLE SIDED (CARDS WITH NO BACKS):

Print pages 79, 81, 83 and 85 single sided.

| **STATEMENT** State your favourite colour	**STATEMENT** Reveal your favourite food
STATEMENT Share your favourite or luckiest number	**STATEMENT** State your favourite month of the year
STATEMENT Reveal your university degree or program	**STATEMENT** Share your favourite season
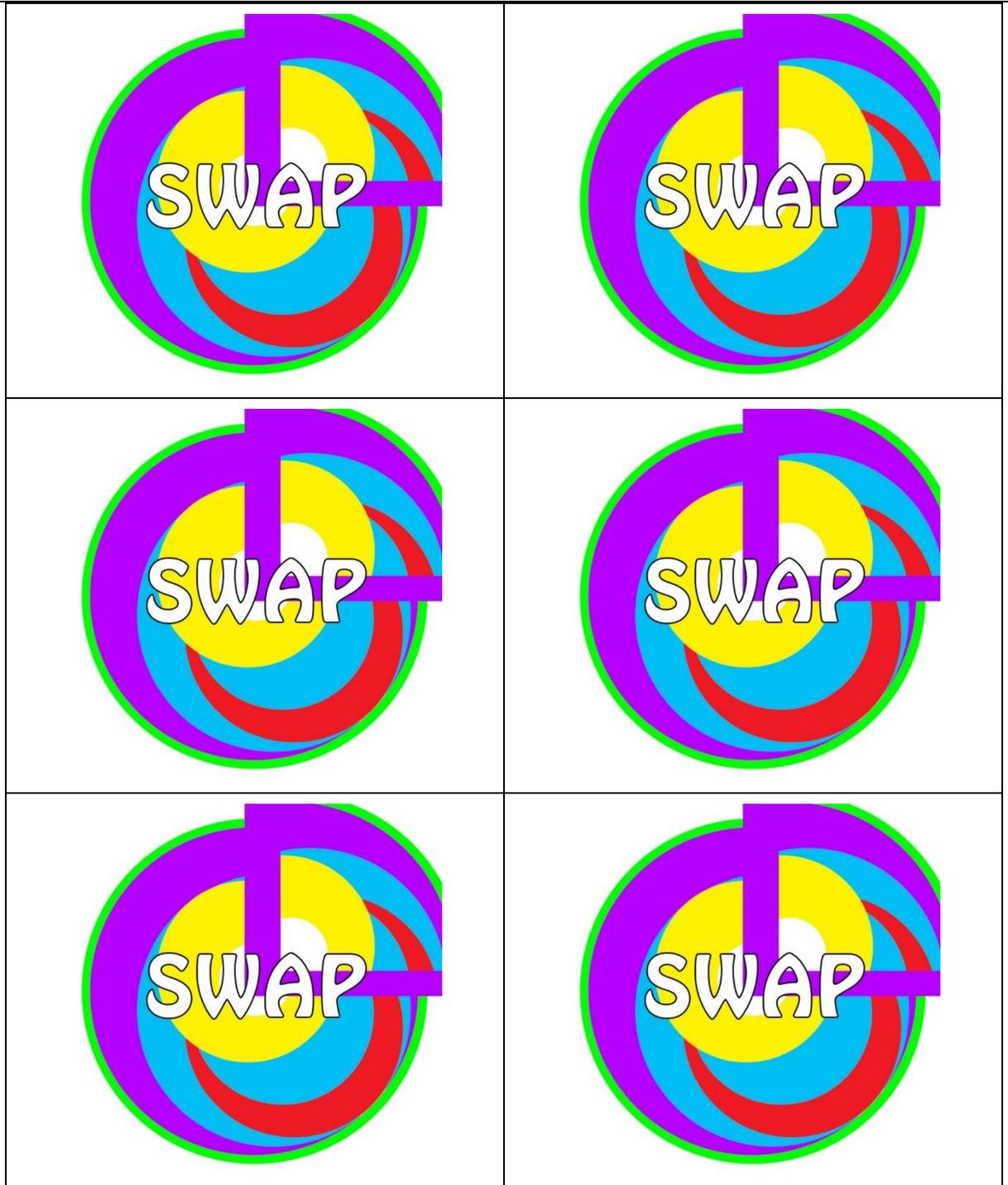
|	
STATEMENT Reveal a nickname	**STATEMENT** Reveal a favourite fictional character
QUESTION Do you have any pets?	**QUESTION** What sport do you most like to play or watch?
QUESTION What is your favourite fictional universe?	**QUESTION** What is your month of birth?
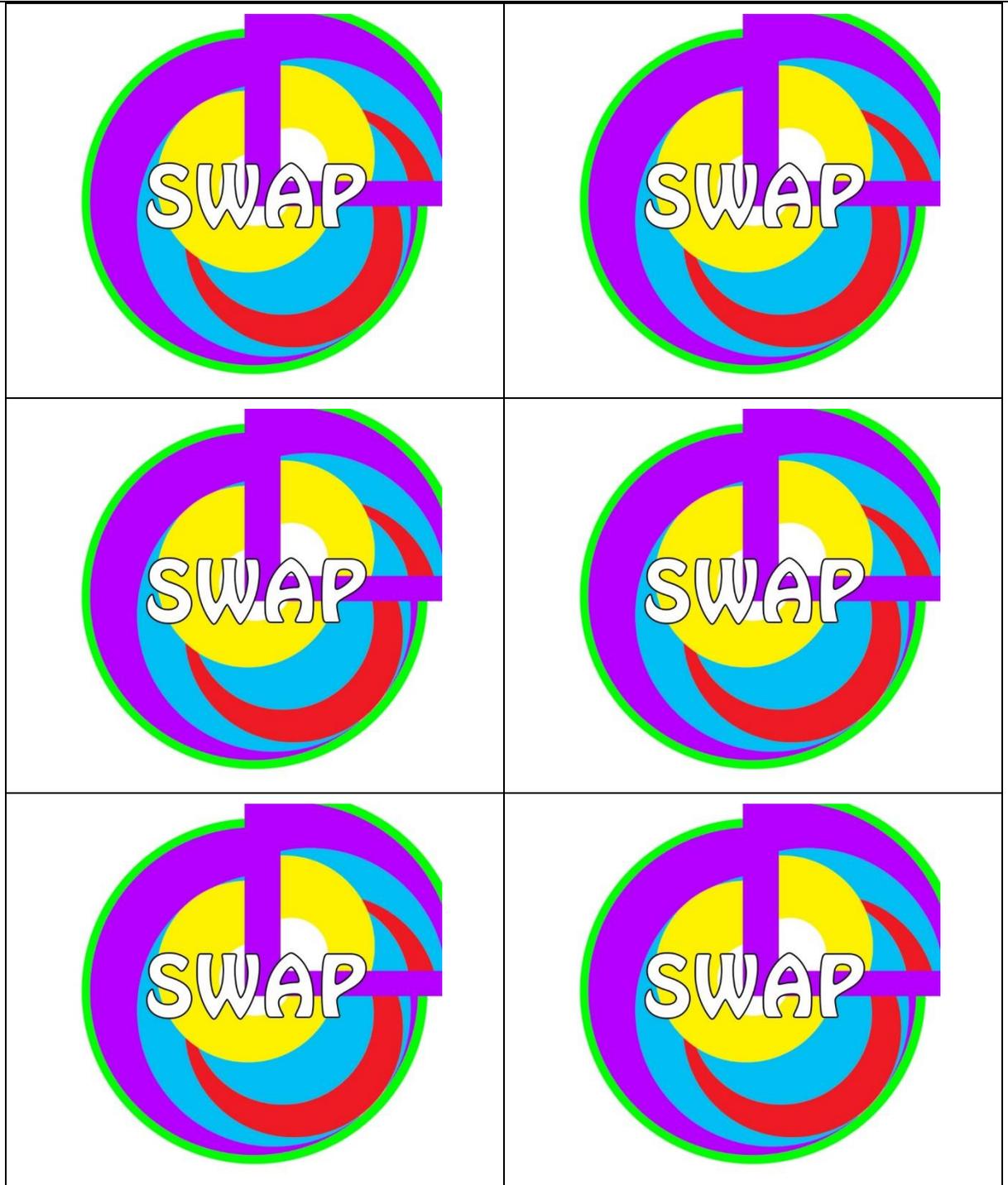
QUESTION What is your favourite thing to do when you're not at uni?	**QUESTION** Do you play videogames?
QUESTION Do you have any hobbies?	**QUESTION** How did you get to uni today?
QUESTION What superpower would you like to have?	**QUESTION** What is your surname?
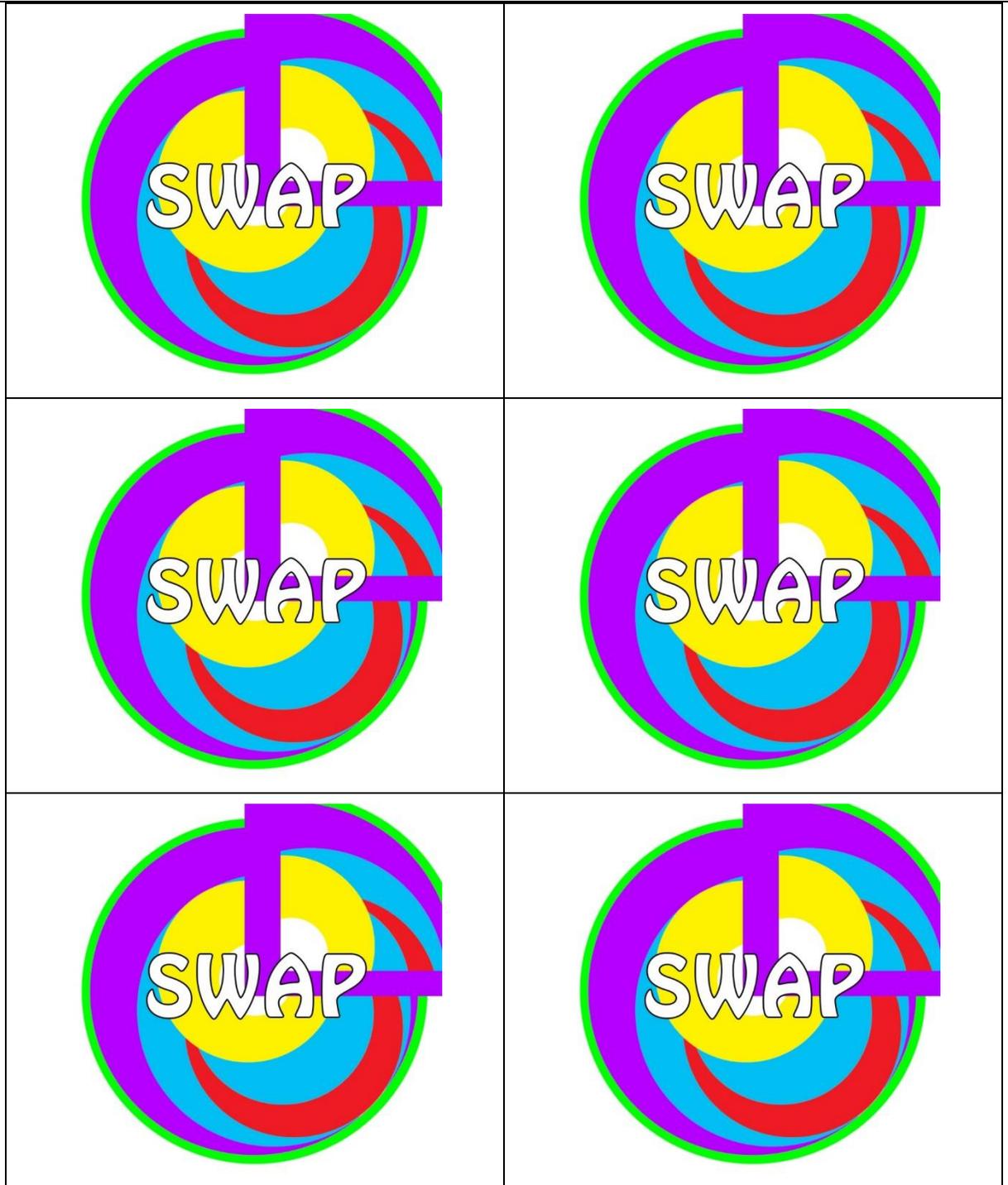
QUESTION

Do you prefer the heat
or the cold?

QUESTION

Do you have a
signature recipe?

QUESTION

Where were you born?

QUESTION

Do you prefer freshwater
or saltwater?

QUESTION

What is your favourite
period in history?

QUESTION

Is soup a food or a drink?